

BURROUGHS

NEW SERIES #3

BULLETIN

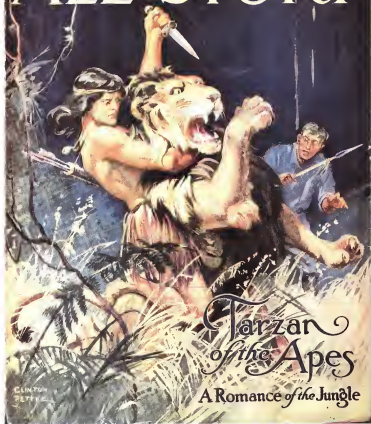
JULY, 1990

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# ALL-STORY





NUMBER 3 (New Series)

JULY, 1990

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## EDITOR'S PREFACE

KAOR, BURROUGHS BIBLIOPHILES!

This issue celebrates ERB's third and most popular story, *TARZAN OF THE APES*. Our back cover illustration is an enlargement of A. C. McClurg's rare promotional sticker advertising the first edition. (The sticker is about the size of a postage stamp, and is a gift from Danton Burroughs.) The world's first picture of Tarzan by Clinton Pettee is on the front cover. Between the covers lies the solution to a 76-year-old mystery surrounding the McClurg first editions of Edgar Rice Burroughs.

Alan M. Freedman, a Chicago lawyer and ERB collector, has located the long lost publishing records of A. C. McClurg & Company, as well as copies of contracts and royalties paid the author, initial press-runs and sale lists of all popular copyright editions of ERB's books. He gives us a summary of his findings in a landmark article entitled "*McClurg Speaks*." His other researches on Fred J. Arting (illustrator of the first edition of *TARZAN OF THE APES*) have been edited by Kevin Toelle for publication here, and Bob Barrett has contributed his keen analysis of our two cover artists, Clinton Pettee and Fred Arting, both of whom have remained obscure while linked irrevocably to the publishing saga of *TARZAN OF THE APES*.

Rounding out the format for this issue is an article by Edgar Rice Burroughs on the history of *TARZAN OF THE APES*, Lord Passmore's discussion of the making of the first *TARZAN OF THE APES* silent film of 1918, and Bobbie Rucker's reminiscences of reading the Tarzan books in the good old days of the lending libraries.

Burne Hogarth, greatest living Tarzan comic strip artist, will be guest speaker at the 1990 Dum-Dum celebrating ERB's 115th birthday. His reputation as "Michelangelo of the Comic Strip" is hard earned and well deserved, and we hope you will plan to meet this living legend, and bring along some choice collectibles for him to autograph for your souvenir albums. A limited number of his lavishly illustrated editions of *TARZAN OF THE APES* and *JUNGLE TALES OF TARZAN* will be available for sale in the huckster room.

Danton Burroughs reports that Disney Studios continues its plans for the filming of ERB's first story, *A PRINCESS OF MARS*. He says their production agents stopped by the office to show him samples of the fantastic "critters" designed for the movie, and that they look "great." Whether or not they are authentic remains to be seen. However, in spite of past disappointments, the important item is to get ERB back on America's movie screens so the public can judge for itself if his books are worth reading. You can read the same ERB stories over and over again, and still find something new in them. For my money, this is the acid test of a good writer.

Thought for the day: ERB once confessed to a reporter that he thought *TARZAN OF THE APES* was too fantastic and would probably never catch on. I hope to see many new faces at the Dum-Dum the last weekend in August!

George T. McWhorter  
Editor

# McCLURG SPEAKS

by  
Alan M. Freedman

(Edited by Kevin Toelle and George McWhorter for *BURROUGHS BULLETIN*)

★ ★ ★

Ever since the massive revival of interest in the works of Edgar Rice Burroughs that erupted in the 1960s, there has been a special mystique surrounding the author's earliest books originally published by A. C. McClurg & Company, Chicago.

Rev. Henry Hardy Heins analysed this mystique by summarizing the rarity and collectibility of the McClurg first editions in his bibliography<sup>1</sup> as follows:

Through an arrangement between the two publishing houses, original editions were republished a year later under Burt imprint at "popular prices." This would account for the relative scarcity of McClurg's first editions of Burroughs' works. Most of them were printed only during the course of a single year to retail at a comparatively high price to a limited market. They were almost immediately followed by mass-produced copies, over a period of a number of years, of the cheaper "popular" editions bearing the A. L. Burt and Grosset & Dunlap imprints. (Heins, page 34)

• • •

There were usually more illustrations in a McClurg edition than (for obvious reasons) in the "popular price" reprint of the same title. Thus, all the Burroughs first editions, which were higher priced to begin with, took on the character of "deluxe" editions and have been eagerly sought after by collectors from the outset. (Heins, page 17)

For many years, Burroughs collectors have complained that the McClurg editions are difficult to find in any condition, while those in original dust jackets are worth small fortunes. Recent auction records certainly bear this out. In a way, these books were predecessors to the intentional limited editions of modern science-fiction writers such as Stephen King and Philip José Farmer.

But just how limited were the McClurg print-runs on ERB's books? The actual printing numbers were never made available to the public, although several competent researchers had tried to obtain the data. Their attempts were in vain, and many came to the conclusion that the information was lost, or that McClurg had (by accident or design) destroyed their publishing records. Henry Heins, in an interview with the Editor of *ERB QUARTERLY* (Fall, 1982, p. 32), stated that "correspondence with McClurg and G&D was never fruitful, and Burt had already gone out of business when I came on the scene . . . They (McClurg) had moved to a new location and discarded a large part of their files, so there was very little left before 1940." Also, there are numerous letters requesting print-runs of these books in McClurg's files. In each case, McClurg responded that the information was not available. Speculation concerning the actual print-runs only heightened the McClurg mystique. The burden of this article is to show that the McClurg notebooks still exist, and that these print-run records may now be published for the first time.

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<sup>1</sup> A GOLDEN ANNIVERSARY BIBLIOGRAPHY OF EDGAR RICE BURROUGHS by Henry Hardy Heins, Complete edition Revised, June, 1964 (West Kingston, R.I.; Donald M. Grant, 1964)

A. C. McClurg did, in fact, preserve their records. In February, 1968, Morton Weisman, then President of McClurg, donated the company's book publishing records to the Newberry Library in Chicago. For ERB fans and collectors, the gift turned out to be a revelation. These papers are currently housed in the Special Collections section of the Newberry Library. There are over 5,100 pages of documents stored in seventeen boxes. Scattered through these boxes is documentation of the print-runs of all of McClurg's books published prior to 1935. The ledger books are stored in boxes marked "Record Box" or "General Information" ... but the most important information was tucked away in a box marked "Scrapbook!"

One of the documents contained in the company's "Scrapbook" file describes the record-keeping procedures of A. C. McClurg. Originally, they kept their list of print-runs on cards in a separate file box. This file box does not exist today. However, in 1935 McClurg created a loose-leaf notebook listing all their titles alphabetically, with the dates of publication and the number of copies printed in the original editions, as well as the number of reprint editions in popular copyright up to 1935. Other prominent authors whose works were published by McClurg were listed in the back of the notebook, with all the titles and corresponding print-runs on a separate page. This information was undoubtedly transferred from the original file card box and entered alphabetically in the notebook.

In March, 1946, before the file card box was thrown out, McClurg assigned an employee to verify the runs of their books since 1935 in order to bring their records up to date. This explains the initials "G.S." in the upper left corner of each page in the notebook. (Other documents in the McClurg files indicate that the employee responsible for this verification was Gladys Schmidt.) McClurg then added this information to new ledger books to retain a nearly complete record of print-runs and reprint editions up to approximately 1963.

Out of this mass of documents, we have selected four samples to exhibit with this article, labeled "APPENDIX A" through "APPENDIX D." Two sample pages, reduced in size, from McClurg's summary listing of ERB's books (APPENDIX A) show the first edition print-runs. A sample of McClurg's alphabetical listings (APPENDIX B) also shows the original print-runs and reprint runs. In both "A" and "B" the number of popular copyright editions listed represents the total number of copies printed. The actual number of reprint copies sold up to 1935 by Grosset & Dunlap is indicated in "APPENDIX C." "APPENDIX D" is a copy of A. L. Burt's contract with McClurg to reprint 10,000 copies of *TARZAN OF THE APES*. The holograph notes at the bottom of the contract indicate that 75,000 copies were printed during the first two years, and that a total of 196,250 copies had been sold by 1920. The records show that 10,000 copies of *TARZAN OF THE APES* were published by McClurg, while their largest print-run was for *TARZAN THE UNTAMED* (77,000 copies).

Some final comments are in order. In hindsight, it should come as no surprise that the data has finally surfaced. Such information was critical to a publishing house whose obligations and benefits were based on the number of printings. It was important to keep track of the printings to determine the company's share and the author's share of the profits. Perhaps, when this information was requested during a Burroughs revival period, copyright litigation and the negotiation of new contracts disinclined McClurg from going public with these figures.

In addition, though these printings appear on the surface to be extremely limited in certain cases, the purpose of this article is not to influence the market value of any particular book. Most experienced collectors in any field will tell you that the number of items produced in a first-run is not the sole factor in determining a true market value, although the survival number is important. Condition of the item and its current demand are prime considerations.

How small were these original McClurg printings? The raw data does not tell the whole story. In reviewing this loose-leaf book, I find that Burroughs' printings were generally on the high side for McClurg. Even the smaller printings of his non-Tarzan books fit into the normal print-runs for McClurg: five to six thousand copies. In fact, McClurg's printings of *JEWELS OF OPAR*, *JUNGLE TALES*, *UNTAMED* and *TERRIBLE* were very large runs for the company. *TARZAN THE UNTAMED* appears to be the fourth largest print-run in McClurg's history, and the largest since 1911. (The other three books were Margaret Hill Carter's *PEACE OF SOLOMON VALLEY*, 1911; 120,000 copies; Ed Cook's *STANDARD MONITOR*, 1882; 83,000 copies; and G. Zollinger's *WIDOW O'CALLAGHAN'S BOY*, 1898; 82,132 copies.)

Summary sheets of other popular authors during ERB's period indicate that small print-runs were the rule rather than the exception for McClurg. In addition to ERB, there were only three other summary

sheets for individual authors in the company records. Clarence Mulford's books are listed with print-runs from 5,000 to 12,500 copies. McClurg printed 12,500 copies of Mulford's *HOPALONG CASSIDY* in 1910, with a reprint run of 108,000 copies. G. W. Ogden's books had print-runs from 2,500 to 6,000 copies; Charles Seltzer's books from 5,000 to 11,000 copies. A review of print-runs for other popular authors shows even lower figures. For example, Otis Adelbert Kline's *MAZA OF THE MOON* (1930) had a run of 2,000 copies, as did his *PLANET OF PERIL* this previous year. Zane Grey's *SHORT STOP* (1909) had a run of 7,000 copies, with reprints of 180,000. Out of curiosity, I checked J. Allen St. John's *FACE IN THE POOL* (1905). The print-run was 2,500 copies.

The small number of runs for *TARZAN*, *LORD OF THE JUNGLE* (7,500 copies) as well as ERB's non-Tarzan books were actually about average for McClurg's fiction titles.

One conclusion to be drawn from this data is that the McClurg editions of ERB retain their high economic value because they are still in strong demand by collectors, not because they were printed in unusually small numbers. Burroughs has remained an exciting author to collect. And, let's face it, the reprints are fine, but only the McClurgs contain ERB as he was originally published, with all of the original illustrations . . . the "deluxe" editions referred to by Henry Hardy Heins at the beginning of this article. ERB collectors fortunate enough to own all 29 McClurg editions are members of an elect group of admirers. They may complain of high prices, but they value their membership in the hardcore collectors' club.

I would like to close this article by thanking the Newberry Library for permission to publish this new information. I am especially indebted to Diana Haskell, Curator of Modern Manuscripts, and to Cynthia Wall, Assistant Curator of Modern Manuscripts, for their enthusiasm and considerable help in locating these materials. Finally, I must thank Morton Weisman for preserving this information for us to review.

. . . Alan M. Freedman

#### EDITOR'S NOTE:

Other documents from the McClurg files clarify the sample charts reproduced with this article. The difference between the number of copies printed and the number of copies actually sold has always been a mystery until now. Frank Luther Mott (a Pulitzer Prize reporter) published his *GOLDEN MULTITUDES. THE STORY OF BEST SELLERS IN AMERICA* (NY, Macmillan, 1947) in which he lists three books as runaway best sellers in 1914: *TARZAN OF THE APES*, *PENROD* by Booth Tarkenton, and *THE EYES OF THE WORLD* by Harold Bell Wright. To qualify as "best sellers" in 1914, a total of 900,000 copies had to have been sold. The facts do not bear out Mott's claim, so he (and others like him) have confused the issue and, no doubt, heightened the McClurg mystery which ERB fans have been trying to solve for the last 76 years.

We now know, for example, that McClurg's first edition print-run of *TARZAN OF THE APES* was 10,000 copies. (This includes the first, second and third "states" of the first edition.) The reprint contract with A. L. Burt was signed on October 14, 1914, and 491,000 copies were reprinted by Burt for the duration of their contract. (Grosset & Dunlap did not pick up the title until 1927.) On McClurg's summary pages (see "APPENDIX A") the "Popular Copyright" column lists 631,000 copies reprinted by 1935. Subtracting Burt's total, we can deduce that G&D's total was 140,000 copies. None of this adds up to 900,000 copies as claimed by Mott in his *GOLDEN MULTITUDES* for the year 1914.

We also know from the McClurg notebooks that the five Tarzan books reprinted by A. L. Burt had considerably larger print-runs than G&D's reprintings of the same five titles, a fact not previously considered by ERB fans. Furthermore, some ERB titles reprinted by G&D are scarcer than others because fewer copies were printed. This includes *TARZAN'S QUEST*, *TARZAN TRIUMPHANT*, *LEOPARD MEN*, *LION MAN*, and *CITY OF GOLD*. The lowest record of sales by G&D for any book by ERB is 9,198 copies of *TARZAN'S QUEST* by October 1, 1945. Our files now contain copies of the records of all ERB titles printed and sold by McClurg, A. L. Burt and G&D, thanks to Alan Freedman, Morton Weisman, and the Newberry Library. McClurg has finally spoken.

. . . GTM

# McCLURG NOTEBOOKS

(SUMMARY PAGES REDUCED IN SIZE)

## McCLURG'S BOOKS

	DATE	ORIGINAL	POP. COP.	TOTAL
Tarzan of the Apes	1914	10,000	500,000	510,000
Return of Tarzan	1915	15,000	555,000	570,000
Secrets of Tarzan	1916	15,000	482,700	497,700
Son of Tarzan	1917	32,000	440,000	472,000
Tarzan and the Jewels of Opar	1918	50,000	374,400	424,400
Jungle Tales of Tarzan	1919	45,000	523,000	568,000
Tarzan the Untamed	1920	77,000	828,600	905,600
Tarzan the Terrible	1921	45,000	217,000	262,000
Tarzan and the Golden Lion	1923	25,000	203,600	228,600
Tarzan and the Ant Men	1924	30,000	177,800	207,800
Tarzan, Lord of the Jungle	1925	7,500	115,277	122,777
Princesses of Mars	1917	10,800	162,500	173,300
Gods of Mars	1918	10,000	148,000	158,000
Barford of Mars	1919	20,000	148,400	168,400
Thuvia Maid of Mars	1920	17,000	87,600	104,600
Cheesman of Mars	1922	10,500	76,500	87,000
Master Wind of Mars	1923	5,000	48,000	53,000
Mucker, The	1921	17,000	108,900	125,900
At the Earth's Core	1922	17,000	98,500	115,500
Trailblazer	1923	10,000	85,500	95,500
Land That Time Forgot	1924	10,000	96,250	106,250
Eternal Lover	1925	5,000	55,000	60,000

## McCLURG'S BOOKS (Cont.)

	DATE	ORIGINAL	POP. COP.	TOTAL
Bandit of Hell's Bend	1925	5,000	103,000	108,000
Cave Girl, The	1925	5,000	60,000	65,000
Moon Maid, The	1926	5,000	56,000	61,000
Red King, The	1926	5,000	50,000	55,000
Outlaw of Torn, The	1927	6,000	32,000	38,000
War Chief, The	1927	6,000	46,500	52,500
Master Men, The	1929	5,000	39,475	44,475

## EDITOR'S NOTES:

1. Under the column marked "ORIGINAL" are listed the total number of copies printed for the 29 McClurg first editions of ERB.
2. The "POP. COP" (popular copyright) column appears to be the combined total of reprints by Burt and Grosset & Dunlap to 1936.

McCLURG NOTEBOOKS: ALPHABETICAL LISTING SAMPLE PAGE  
(actual size)

## McCLURG PUBLICATIONS

-T-

	DATE	NO. PUB.	POP.	COP.
Tales From the Aegean	1894	1,900	-	
Tales of an Old Chateau <i>Marguerite Bonnet</i>	1899	4,200	-	
Tales of Ancient Greece <i>Rev. Sir G. W. Cox.</i>	1878	8,000	-	
Tales of Caravan, Inn & Palace	1881	2,100	-	
Tales of the Masque	1895	250	-	
Talk on Relaxation - Alice Fallows	1910			
Talks With Napoleon <i>T. W. Keltner</i>	1902	2,100	-	
Tarrano the Conqueror <i>Ray Cummings</i>	1930	2,000	3,000	
✓ Tarzan and the Ant Men	1924	10,000	177,500	
✓ <i>Edgar Rice Burroughs</i>				
✓ <i>Edgar Rice Burroughs</i> Golden Lion	1923	25,000	203,500	
✓ <i>Edgar Rice Burroughs</i> Jewels of Opar	1918	50,000	376,500	
" Lord of the Jungle <i>Edgar Rice Burroughs</i>	1928	7,500	115,277	
" of the Apes <i>Edgar Rice Burroughs</i>	1914	10,000	631,000	
✓ " the Terrible <i>Edgar Rice Burroughs</i>	1921	45,000	217,500	
✓ " Untamed <i>Edgar Rice Burroughs</i>	1920	77,000	222,500	
Taxation <i>E. B. Hellebrown</i>	1910	1,500	-	
Teaching of History, The <i>Osborn Jaeger</i>	1914	350	-	
Telephone, History of the <i>Herbert H. Casson</i>	1910	24,000	-	
Tempting of Father Anthony <i>George Horton</i>	1901	9,000	-	
✓ Tenderfoot, The - <i>Rev. A. Bonner</i>	1928	2,000	1,000	
Tennessee Sketches	1901	1,500		
Terse Verse - <i>Walt Mason</i>	1917	2,500		
Tex - <i>Clarence B. Hurlford</i>	1922	7,500	57,150	
Texican, The <i>Dane Coolidge</i>	1911	5,178	-	
Thaddeus of Warsaw	1892	2,100	-	



*BURROUGHS*~~SIXTY-SEVEN~~ TITLES IN POPULAR COPYRIGHT EDITIONS8204  
MADE IN U. S. A.

Total sales of Tarzan titles up to 10/1/45, according to memo furnished by Mr. Ketcham of Grosset & Dunlap in March '46:-

	<u>TITLE</u>	<u>TOTAL SALES</u>
1	SON OF TARZAN	109,696
2	JUNGLE TALES OF TARZAN	222,873
3	BEASTS OF TARZAN	109,462
4	RETURN OF TARZAN	118,405
5	TARZAN THE UNTAMED	226,851
6	TARZAN THE TERRIBLE	224,001
7	TARZAN OF THE APES	193,576
8	TARZAN LORD OF THE JUNGLE	124,758
9	TARZAN AND THE JEWELS OF OPAR	116,922
10	TARZAN AND THE GOLDEN LION	213,556
11	TARZAN AND THE ANT MEN	183,220
12	TARZAN'S QUEST	9,198
13	TARZAN TRIUMPHANT	28,502
14	TARZAN THE INVINCIBLE	40,357
15	TARZAN AT THE EARTH'S CORE	52,284
16	TARZAN AND THE LOST EMPIRE	74,346
17	TARZAN AND THE LION MAN	15,837
18	TARZAN AND THE LEOPARD MEN	12,682
19	TARZAN AND THE CITY OF GOLD	20,365
20	TOTAL SALES OF TARZAN BOOKS	2,096,852



# A.L. BURT COMPANY

PUBLISHERS OF THE WORLD'S BEST BOOKS

114-120 EAST 23<sup>RD</sup> STREET

NEAR FOURTH AVENUE

TELEPHONES 908  
916 GRAMERCY

NEW YORK

October 19, 1914.

Messrs. A. C. Mc Clurg & Co.,  
330 East Ohio St.,  
Chicago, Illinois.

Gentlemen:-

In accordance with our arrangement, it is hereby agreed that we shall add to our popular copyright fiction list your book "TARZAN OF THE APES", by Edgar Rice Burroughs. Our publication date to be March 1, 1915. The contract quantity is 10,000 copies, on which you agree to protect us. In other words, if due to any unforeseen conditions, we should not be justified in printing this number, the balance of 10,000 it is agreed by you may be made up on such of your titles as we have previously contracted for.

The agreed rate of royalty is 11¢, with the understanding that if we shall have sold 25,000 copies at the expiration of two years from our publication date, we shall pay for all used up to that time and on further sales as well, the royalty rate of 12¢ per copy. The regular terms to apply.

On your part, you agree to send us for our printer, the electrotype plates; - we to care for them and be responsible for them while in our possession and to return them to your vault when the printing contract is finished.

It is agreed by you that we shall have exclusive trade rights of the popular priced edition for a period of two years from our publication date and that you will not sell or allow to be sold, any edition cheaper than your original edition published at net price, \$1.30 subject, of course, to your regular discount.

It is understood and agreed between us, that we may have the privilege of reprinting further editions as we may desire, within the two year period.

is

This written duplicate and your acceptance of one copy will constitute a contract between us.

Very truly yours,

A. L. BURT COMPANY.

+ Published Feb 27, 1915

Total Sold to date  
196,250  
20

H. P. Burt  
Per E. L. B.

Total Copies Printed  
in first 2 years viz Jan'y 1915 to Nov 1916 - 75,000

# WHO'S WHO AT TARZANA CONVENTION '89



DANTON BURROUGHS dangles shrunken head given to ERB by Billy Byrne, hero of THE MOCKER.



MR. & MRS. GABE ESSOR: He is author of TARZAN OF THE MOVIES; she is daughter of Vera Miles. Tarzan actor DENNY MILLER (background) is President of PTA (Past Tarzans Association).

## WHO'S WHO AT TARZANA CONVENTION '89



Tarzan actor GORDON SCOTT with JOHN MCGUIGAN, new editor of TARRINE.



JACK IVERSEN, President of Viking International with BURNE HOGARTH, great Tarzan artist.



ELMO APES ARTING: Elmo Lincoln, first film Tarzan of 1916, pictured in the familiar pose created by Fred J. Arting for his silhouette illustration of *TARZAN OF THE APES*.

# FRED J. ARTING AND TARZAN OF THE APES

by  
Kevin Toelle

(Based on research by Alan M. Freedman & George T. McWhorter)

\*\*\*

Fred J. Arting was a man whose name, like those of most mortals, would today be forgotten but for his one enduring accomplishment: he was chosen to design and illustrate the dust jacket and frontispiece for the first edition of Edgar Rice Burroughs' *TARZAN OF THE APES*, arguably the greatest superhero of the 20th century. Arting's stylish silhouette of the jungle lord which graced the A. C. McClurg edition of 1914 has always been associated by Burroughs devotees with the birth of a legend. One measure of its popularity came with the first film adaptation four years later, for which the film promoters issued publicity photos of their star, Elmo Lincoln, posing exactly as Arting had depicted Tarzan in his famous silhouette. But Arting never illustrated another Burroughs book, and little was known about him professionally, other than that he illustrated a handful of other books during this same period. As for Arting, the man, his life has remained a complete mystery over the years.

Recently, however, research in Chicago at the Northern Trust Company, Cook County Vital Statistics and Probate Records Division, and Graceland Cemetery has uncovered a great deal of information, including Arting's family and business correspondence, a last will and testament, his death certificate, and the location of the elusive artist's final resting place. Research in Mansfield, Ohio, the city of his birth, has yielded still further facts.

Arting's grandfather, Jacob Arting, was born in Hesse-Darmstadt, Germany and emigrated to the United States in 1852 where he joined his elder brother in Cleveland for four years until he established himself and got a feel for the language of his adopted country. In 1856, he migrated to Mansfield, Ohio where he became a barber at the Weldon Hotel (later Vonhof Hotel), and there plied his trade for the next 27 years, retiring in 1883. His wife died in November, 1902, and he followed her on April 4, 1905. The couple had six children, including four daughters and two sons, one of whom (Jacob, Jr.) became the father of Fred J. Arting. The Artings were devout members of St. John's German Evangelical Church of Mansfield.

Arting's father, Jacob, Jr., married Mary Kase of Mansfield and the couple raised four sons, Albert, Fred, Sam and Howard. They eventually moved to Chicago and appear to have been a close knit family, keeping ties with the Mansfield kin over the years. After Fred's mother died in 1902 (three weeks after grandmother Arting's death), Fred's father moved to Wilmette, Illinois to live with a married daughter. When he died on October 13, 1919 his body was returned to Mansfield and buried in the family plot.

Fred J. Arting was born in Mansfield, a mid-sized northern Ohio town, on September 23, 1875 (the same month and year as Edgar Rice Burroughs). His death certificate states that his father had been born in Germany, but it was undoubtedly his grandfather (also named Jacob) to whom the document refers. The death certificate also states that Fred Arting first came to Chicago at the age of 16, that is, by 1891. No records of his early life have come to light, but we have reason to believe that he moved to New York around the turn of the Century and may have received his early art training there. (The 1910 population census indicates that Arting's son, Buford, was born in New York City in 1902.)

By 1910, Fred Arting was living in Chicago at 1306 Ardmore Avenue in the heart of the North Side German enclave, and he listed his occupation in the census of that year as "illustrator." He was also a commercial artist and maintained a studio at 189 West Madison, Suite 609. After his death, the studio was moved by his partner, Andrew P. Olsen, to 7 South Dearborn Street, Suite 1024, just down the street from J. Allen St. John's South Loop headquarters.

Arting, however, was never really in the same league with St. John, who illustrated scores of books and taught at the Art Institute of Chicago and the American Academy of Art, where his work was frequently

exhibited. Apparently, Arting's artistic sights were set considerably lower. Listings in the *CHICAGO DIRECTORY* for the years between 1914 and 1922 identify St. John as "artist," while Arting is designated merely as "designer." Today, St. John is still fairly well known in art circles (and is, of course, revered by ERB fans) while only bits and pieces of Fred Arting's life and career are beginning to surface. Arting had many tragedies in his life and his concentration on commercial art may have been as much a matter of finances as talent.

His four-year-old son, Buford, died on August 23, 1906, and his daughter Mary suffered from convulsions and seizures, requiring constant medical care and supervision until her eventual death at the age of 17 in 1925. His wife Winnifred died prematurely on August 31, 1918, at the age of 40.

It appears that Arting had to work long and hard to keep up with the bills, especially those relating to the care of his daughter, so it is probably safe to assume that he could ill afford to turn down any art assignments, commercial or otherwise. Finally, Arting himself succumbed to illness, dying in Chicago on August 13, 1922 of a stomach ulcer. August seems to have been an unlucky month for the Arting family. Fred was only 46. His death certificate, unlike all previous documentations of job descriptions, lists his occupation as "artist."

Fortunately, Arting had invested his money wisely in a number of utilities, municipal bonds and mining stocks, both in the United States and abroad, so at his death, he left an estate of \$43,000, a considerable sum in 1922. Ironically, many of his investments would have become virtually worthless after the stock market crash of 1929. Much of the money generated by the selling of his assets was designated in his will to provide for the care of his daughter, Mary, who tragically followed her father in death three years later. With her death, the Fred J. Arting line came to an end.

Arting's partner, Andrew P. Olsen, moved the Fred Arting Studio to the Dearborn address and maintained it under his friend's name for over a year before renaming it for himself in 1924.

Although Arting died in relative obscurity, it is somehow appropriate that he was buried in Chicago's historic Graceland Cemetery. In his single finest artistic act, that of illustrating the first edition of an acknowledged American literary classic, *TARZAN OF THE APES*, he made a significant contribution to history. His neighbors at Graceland Cemetery (located at 4001 N. Clark Street in the Lakeview neighborhood) include John Kinzie, the first white settler in Chicago (who was disinterred from three other locations to the south before coming to his final rest at Graceland), railroad magnate George M. Pullman, inventor Cyrus H. McCormick, boxers Jack Johnson and "Fighting" Bob Fitzsimmons, Augustus N. Dickens (youngest brother of Charles Dickens), architects John Wellborn Root and Louis Sullivan, Abraham Lincoln's private detective Allen Pinkerton and, perhaps most fittingly, A. C. McClurg himself.

It is also fitting that we honor the memory of Fred J. Arting in this particular edition of *BURROUGHS BULLETIN*. What better way to focus on the first Tarzan book artist than in an issue dedicated to the first Tarzan book? While many questions about Arting, his life and his art, remain unanswered, the mists of time have cleared just enough to give us a fleeting glimpse of him. It couldn't have happened at a better time.

*TARZAN OF THE APES* is now in public domain, and Penguin Classics has just announced its October, 1990 publication of a new edition of the book with an introduction by John Seelye. Appropriately, Fred J. Arting's familiar silhouette of Tarzan will appear on the front cover, nearly half a century after its last appearance as a dust jacket illustration (although adapted, and in full color) for the World War II reprints of Grosset & Dunlap. And thus, the artistic link between Fred J. Arting and *TARZAN OF THE APES* continues.

... Kevin Toelle

#### EDITOR'S NOTE:

Special thanks to Ms. Betty Conlin of the Northern Trust Company, Chicago, Illinois, and to Mrs. Karen Furlong, Mansfield/Richland County Public Library, for their assistance in making these facts available for publication.

IN WITNESS WHEREOF, I have hereunto set my hand and affixed the Seal of the County of Cook, at my office in the City of Chicago, in said County.

*Stanley T. Kusper, Jr.*

County Clerk

APR 19 1990

1. PLACE OF DEATH		Registration	STATE OF ILLINOIS Department of Public Health—Division of Vital Statistics		ORIGINAL
County of	Cook	Dist. No.	31004		19887
Township or Road District or Village of		Primary Dist. No.			
City of	Chicago				Registered No. (Conservative No.)
Street and Number, No.	1306 Ardmore Ave.	St.	25	Ward	
2. FULL NAME — Fred J. Arting		St.	25	Ward	
Residence, No. 1306 Ardmore Ave.		(If death occurred in hospital or institution, give its name instead of street and number)			
Length of residence in city or town where death occurred		30 yrs.	mos.	da.	
How long in U. S. if of foreign birth? yrs. mos. da.					
PERSONAL AND STATISTICAL PARTICULARS					
3. SEX	4. COLOR OR RACE	5. SINGLE, MARRIED, WIDOWED OR DIVORCED			
Male	White	Widowed			
6. If Married, widowed or divorced					
MUSKAND AT (For) WIFE of Winifred Arting					
7. DATE OF BIRTH					
September 23 1975					
(Month) (Day) (Year)					
8. AGE	Years	Months	Days	IF LESS than 1 day, hrs. OR min.	
46	10	20			
9. OCCUPATION OF DECEASED					
(a) Trade, profession, or particular kind of work, Artist					
(b) General nature of industry, business, or establishment in which employed (or employer).					
(c) Name of employer. Self					
10. BIRTHPLACE (city or town). Mansfield					
(State or Country). Ohio					
PARENTS	11. NAME OF FATHER				
	Jacob Arting				
	12. BIRTHPLACE OF FATHER (city or town).				
	(State or Country). Germany				
PARENTS	13. MAIDEN NAME OF MOTHER				
	Mary Kase				
PARENTS	14. BIRTHPLACE OF MOTHER (city or town).				
	(State or Country). Ohio				
15. INFORMANT					
Address 1034 W. Belmont St.					
16. Aug 14, 1988					
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STATE OF ILLINOIS  
Department of Public Health—Division of Vital Statistics  
STANDARD CERTIFICATE OF DEATH

MEDICAL CERTIFICATE OF DEATH

15. DATE OF DEATH

August 13 1988

(Month) (Day) (Year)

17. I HEREBY CERTIFY, That I attended deceased from

Aug 8, 1988 to Aug 12, 1988

that I last saw him alive on Aug 12, 1988

and that death occurred, on the date stated above, at

945 E. The CAUSE OF DEATH\* was as follows:

Hemorrhage

(Duration) = yrs. 1 mos. 1 da.

Contributory

(Secondary) Sepsis

(Duration) = yrs. 1 mos. 1 da.

18. WHERE WAS DISEASE CONTRACTED

If not at place of death?

Did an operation precede death? 2-0 Date of

Was there an autopsy? No

What test confirmed diagnosis? Chemo

(Signed) Susan E. Clark M. D.

Address 152 N. State St.

Date Aug 14, 1988 Telephone C. 0492

\*N.B.—Some of the diseases causing death. All cases of death from "Violence, homicide, or any other cause" must be referred to the coroner. See Section 12, Governor's Act. (See reverse side).

19. PLACE OF BURIAL OR REMOVAL

Graceland

20. DATE OF BURIAL

Aug. 15, 1988

21. UNDERTAKER

3701 N. Clark



## "IN THE SHADOW OF THE SUN"

by  
Robert R. Barrett

In a letter dated March 6, 1914, Thomas Newell Metcalf, editor of *THE ALL-STORY WEEKLY*, wrote to Edgar Rice Burroughs:

"The mere title for a story has been in my mind lately; I have not any idea of the plot to go with it. The title is "In the Shadow of the Sun." I wonder if that suggests anything at all to you, and if so, what it is?"

In his reply, dated March 13, 1914, ERB writes:

"IN THE SHADOW OF THE SUN" is some title, but I am far too prosaic, and my mind too inclined to realism to permit me to follow you. To be truthful, I can't imagine anything that would cause the sun to cast a shadow, unless it might be T.N.M. and *THE ALL-STORY WEEKLY*, whose w.k. effulgence, etc. Can't you give me a hunch?"

At this point the matter was dropped. In trying to research the lives of Clinton Pettie and Fred J. Arting, I have achieved such a limited success that I've begun to associate the effort with this ambiguous title.

*TARZAN OF THE APES* was a milestone for Edgar Rice Burroughs. It was the story that was to make his name a household word the world over. It was his first story to achieve the prestige of a cover illustration. And it was his first story to be published as a hardcover book.

It is ironic that Clinton Pettie, the artist who visualized the world's first picture of Tarzan for the October, 1912 issue of *THE ALL-STORY WEEKLY*, remains a mystery today. In a way . . . almost fitting. It is also ironic that, on the strength of this one cover illustration, Clinton Pettie has achieved a sort of immortality in the field of fantastic art. The only other artist of whom this can be said is Fred J. Arting . . . who executed the silhouette dust jacket for the first edition of *TARZAN OF THE APES*.

Neither of these artists has ever received recognition for his work in the field of illustration. Like so many others, before and after, they labored in their chosen field of endeavor in virtual anonymity. Mention either name to any historian of illustration and all you get is a blank stare and a shake of the head. Yet both were presumably competent enough in their professions to have made a comfortable living at it. But they passed into obscurity!

A case can be made for the assumption that Clinton Pettie might have been working for Munsey's newspaper, *NEW YORK SUNDAY NEWS*. Several other illustrators for the Munsey magazines served an apprenticeship on this newspaper before moving over to the magazines.

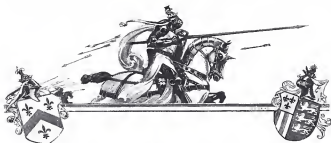
Munsey's requirements for their cover artists were minimal. The artist must have a talent for lettering. Unlike some of his competitors, Munsey did not utilize a preprinted standard logo for his magazines. On each cover the artist was required to paint the title logo, as well as the date, price, and the story title reflected in the cover illustration. Beyond this, the artist was asked to make his covers very brilliant, to have no dead or semi-dressed people on them (a requirement which seems to have been overlooked for some of Burroughs' covers!), and to avoid so far as possible the color green.

Pettie's first Munsey cover was a wonderful pen and ink of a group of sailors rowing a nobleman to a galleon for the January, 1910 issue of *ARGOSY*. The style of this first cover is very similar to that of Walter Appleton Clark or Howard Pyle . . . two turn-of-the-century illustrators who have received a full measure of recognition for their talents. Pettie executed a few more pen and ink or duo-tone covers for Munsey and then turned his hand to brush, palette, and canvas . . . creating a body of full color covers for *ARGOSY*, *THE ALL-STORY* and *THE CAVALIER*.

Pettie soon became the cover artist of choice for the Munsey line of pulps, especially for *THE ALL-STORY* and *THE CAVALIER*. Beginning in 1911, Pettie painted seven out of the twelve monthly

covers for *ALL-STORY*. In 1912, for the same magazine, he again painted seven out of twelve cover illustrations.

Strangely, Pettee's pen and ink work shows more vitality than his full color covers. Most of these seem rather melodramatic, as if Pettee was enamoured of the silent movie screen. Although adequate, only a handful seem to stand out. Appropriately, his cover for *TARZAN OF THE APES* appears to have been the apogee of his career, and he received a payment check of \$75 on July 24, 1912. It is almost as if this story struck some sort of responsive chord in his artistic soul. His other outstanding covers, in my opinion, are "Beyond the Great Oblivion" by George Allen England for the January 4, 1913 issue of *THE CAVALIER*; "As the Dice Fell" by Albert Payson Terhune for the April, 1912 issue of *ARGOSY*; "Around the World in 24 Hours" for the July, 1910 issue of *ARGOSY*; and a half-tone heading in the



MUNSEY'S MAGAZINE, July 1911 heading for "The Belmont Armory" artist: Clinton Pettee

July, 1911 *MUNSEY'S MAGAZINE* which looks as if it could have been done for ERB's *THE OUTLAW OF TORN*, featuring an armored knight on horseback amid a hail of arrows.

Pettee's cover for Burroughs' "The Cave Girl" seems to have

been his last for Munsey, for which he received a check in the amount of \$75 on April 23, 1913. Some interior headings signed by Pettee appeared as late as 1914, but after this he seems to have dropped out of sight.

Four years later, in 1917, Pettee's work showed up again, this time for a series of covers for *SCIENTIFIC AMERICAN* magazine. Pettee executed covers, mostly of a WWI subject matter, for this magazine through 1919 ... and again dropped out of sight. No other work by Pettee seems to have turned up after 1919 until almost ten years later.

In 1930, Pettee returned to Munsey where he painted two very good covers for *ARGOSY*, a western cover for a story by Hugh Pendexter and a cover for a tale of mighty Rome by Don McGrew. His style was basically unchanged from his earlier work. After this, Clinton Pettee seems to have dropped out of sight for good. It was as if he had discovered some other means of livelihood and did illustration work only when he needed extra cash.

The only hardcover book known to feature a Pettee illustration is *DARKNESS AND DAWN* by George Allen England (Small, Maynard & Co., 1914). Facing page 204 is his previous illustration for *CAVALIER* (January 4, 1913) entitled "Beyond the Great Oblivion" with the lettering painted over.

Like Clinton Pettee, Fred J. Arting, on the strength of one illustration, is assured an honored place in the field of fantasy illustration. He will always be remembered as the dust jacket artist for the first edition of *TARZAN OF THE APES*.

Arting seems to have begun his career in art after his move to Chicago at the age of sixteen. He was a contemporary of J. Allen St. John who began his own career as an ERB illustrator with *THE RETURN OF TARZAN*. Arting and St. John illustrated for many of the same accounts: A. C. McClurg, Reilly & Britton (later Reilly & Lee) and numerous other established publishers in the Chicago area. For McClurg, they even illustrated some of the same authors.

In some ways, Arting was a primitive artist. He had a fine sense of design but his execution, many times, left much to be desired. Much of his work was less than inspired, which may go a long way toward explaining why he is little known today.

The work this writer has seen seems to be in three different media; the silhouette, pen and ink, and black & white half-tone paintings. Of the three, Arting seems most comfortable with the silhouette and pen and ink. As a matter of fact, so few of his illustrated books have been seen that it is doubtful

he considered himself to be a book illustrator. He probably only dabbled in illustration when time from other pursuits allowed.

I have seen five other books illustrated by Arting in addition to *TARZAN OF THE APES. A GARDEN OF PARIS* by Elizabeth Wallace (Chicago, McClurg, 1911) and *CLEMENCIA'S CRISIS* by Edith Ogden Harris (McClurg, 1915) are both illustrated in pen line drawings, of which all are garden, glade or street scenes, and all quite prosaic. He also illustrated *BEHIND THE SCREEN* by William Almon Wolf (McClurg, 1916) which is a novel of the movie world.

For the Reilly & Britton Company Arting illustrated three books in the Boy's Big Game Series: *THE ROGUE ELEPHANT* (1913), *THE PIRATE SHARK* (1914) and *THE KING CONDOR OF THE ANDES* (1915), all by "Elliot Whitney" (G. N. Madison). These books uniformly contain a frontispiece and three interior illustrations which were black and white half-tone paintings. Some drama is displayed in the frontispieces, but all of the interiors seem quite dull for boys' adventure novels. As a matter of fact, Arting seems to have been a competent but uninspired illustrator.

The silhouette, having fallen into disfavor and disuse, experienced something of a revival that began around 1910 when it began appearing on every hand ... in magazines, in book illustration, and in decorative art in general. Such well respected artists as Edmund Dulac, who designed a silhouette for the Book Society, and Arthur Rackham, who used silhouettes with beautiful results in children's classics such as *SLEEPING BEAUTY* and *CINDERELLA*, utilized this medium. The art of silhouette ebbs and flows like the tides. The "Art Nouveau" period of the end of the 19th century brought a craze for silhouette with the works of Aubrey Beardsley and Walter Crane, so perhaps the market was surfeited by the turn of the century. Arting appeared at ebb tide, between the "Art Nouveau" of 1898 and the "Art Deco" of the 1920's. And we saw a resurgence of this art during the 1970's.

It is unknown whether the idea of using the silhouette for *TARZAN OF THE APES* was Arting's or McClurg's. In all probability it was McClurg's. Regardless of whose idea it was, it seems to have been perfect. The silhouette has something to teach that no other form of artistic expression can. And that is the development of a keen sense of observation, and an even keener sense of accuracy. One might think that this simple all-black picture would have little appeal or meaning, but such is not the case ... in fact, it admirably elucidates the story, and the flat understatement stimulates the imagination. I believe that Arting executed his dust jacket design in black and white. The colors were achieved by running the paper, which was a light pastel green, through the printing press as many times as required for the desired effect. In this case, three times for the black, yellow and green colors over the background of pastel green, this being a much cheaper method than printing in full color. This would mean that the title page is printed directly from the original art and gives one an idea of what the original might have looked like.

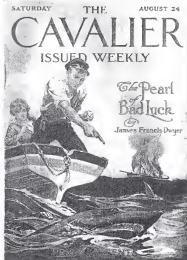
As in the case of Clinton Petree, I believe that the material being illustrated transcended the artist's ability. The silhouette of *TARZAN OF THE APES* by Fred J. Arting remains permanently etched in our minds because, as George McWhorter so aptly wrote: "(Arting) has captured the essence of our dreams, leaving each of us to fill in the features from our separate imaginations. This drawing will always remain a symbol of the ineffable quality that Burroughs breathed into his 'Noble Savage'."

... Robert R. Barrett

#### NOTE:

During my researches into the lives of ERB's illustrators, I originally deduced, from a study of various styles, that the artist who executed the interior title heading for "Tarzan of the Apes" was F. W. Small. Later, because of statements I discovered written by Vern Coriell, I changed my opinion, noting that the heading artist was Clinton Petree. However, I have discovered enough interior headings signed by Petree to realize that the "Tarzan of the Apes" heading could not possibly be his work. So I have gone back to my original assumption and now believe the heading to be the work of F. W. Small.

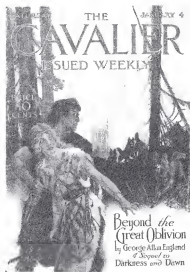
# FOUR SAMPLES OF THE COVER ART OF CLINTON PETTEE



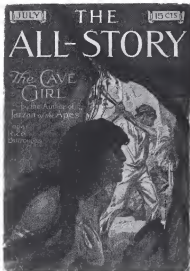
THE PEARL OF BAD LUCK (1912)



PETTEE'S FIRST MUSEY COVER (1910)



BEYOND THE GREAT OBLIVION (1913)



THE CAVE GIRL (1913)

FOUR SAMPLES OF THE BOOK ILLUSTRATION OF FRED J. ARTING



KING CONDOR OF THE ANDES (1915)



THE ROGUE ELEPHANT (1913)



THE PIRATE SHARK (1914)



CLEMENCIA'S CRISIS (1915)



Author BOB BARRET poses in front of Weissmuller poster with the actor's knife used in *TARZAN, THE APE MAN* (1932). The knife and poster are the property of Joseph Musso who exhibited them at the Tarzana Ranch for the Burroughs Convention in June, 1989.



Miniature model of the Greystoke cabin where Tarzan was born, created by Bobbie Racker (scale: 1"=1'). The door is made of packing crates as specified by ERB in *TARZAN OF THE APES*.  
(Photography by Michael Conran)

"Tarzan of the Apes" is a mastodonic monopoly embracing all that the mind of man can possibly conceive, suggest or imagine.

It is a symphony of dramatic, art-rugged adventure splendid atmospheric detail, picturesque romance—  
**IT IS THE DIFFERENT PICTURE.**



# TARZAN OF THE APES BECOMES A MOTION PICTURE

by  
Lord Passmore of Ghenzi

In 1916, ERB signed a contract for the movie rights to *TARZAN OF THE APES* and became "Director General" of the newly formed National Film Corporation of America. A New York actor, Winslow Wilson, was originally signed to play the leading role, but a few days after production began, World War I broke out, and Wilson left to join the army. After a frantic search for another Tarzan actor, the 28-year-old Elmo Lincoln was found. He stood a half-inch under six feet, weighed 200 pounds, and owned a massive chest which had been "discovered" by D. W. Griffith who changed the actor's name from Otto Elmo Linkenhelt and cast him in several films, including the role of a blacksmith in *BIRTH OF A NATION*.

Lincoln proved better suited to the part than Winslow Wilson, and was surprisingly agile for a man of his bulk, although his tree-top scenes were kept to a minimum. (Also, he wore a wig which tended to catch on tree limbs and come off during shooting, a fact attested to by "Big Jim" Pierce who was present on the set.) Real apes and monkeys were considered too dangerous in those days, so they were replaced by actors in monkey suits, drafted from the New Orleans Athletic Club. The film was done on location near Morgan City, Louisiana, at a site which no longer exists due to off-shore drilling for oil. But its scenery matched some Brazilian footage already in the film archives. Jane was played by Enid Markay whose shyness contrasted favorably with Lincoln's ebullience.

Although ERB's title as "Director General" gave him the right to oversee the script, he lost every battle with the director (Scott Sydney) in sticking to the story exactly as he had written it. The book had been adapted to the screen by Fred Miller and Lois Webber who changed it here and there to facilitate shooting. Towards the end, they threw away the script entirely and improvised as they went along, much to ERB's chagrin. Nevertheless, the final version remained surprisingly true to the book. In retrospect, this film and *THE SON OF TARZAN* (two years later) were the only two films ever made which resembled their original models. The rest of them have merely been advertised as "based upon the characters created by Edgar Rice Burroughs."

Perhaps the most unusual incident which occurred during the filming of *TARZAN OF THE APES* was when a drugged lion began climbing through the window of the Greystoke cabin to devour Jane. When Elmo pulled him from the window by his mane, the lion attacked him, so he was forced to kill him with his knife. In watching this film, I noticed that Elmo seemed to stagger and lose his balance for a moment while he stood with one foot on the dead lion, thumping his chest and voicing his savage victory cry of the bull ape. In Lincoln's own words, this is what happened: "When the lion jumped me, I stabbed him and he died. After a stunned moment we continued shooting and I stepped on him to beat my chest. As my foot pressed down on him, the remaining air in his lungs escaped with a loud WHOOSH! I was already shaken and you should have seen me jump! That lion wound up as a lobby display when the picture opened on Broadway."

*TARZAN OF THE APES* opened at the Broadway Theatre in New York City on January 27, 1918. It was an 8-reeler, and was a critical and financial success, one of the first six silent films ever to gross over a million dollars at the box-office. Because of its unique theme, the public was fascinated by it. On the next few pages are reproduced several publicity posters, film stills and a contemporary review by the critic of *THE MOVING PICTURE WORLD* for February 16, 1918.

... LPG





THE MOST STARTLING AND UNFORGETTABLE

COMING TO BROADWAY SOON

THE WONDER STORY OF THE AGE

# TARZAN<sup>OF</sup>THE APES

COMMENT

This is a romance of the African forests, more fascinating, more unforgettable than any story of many past seasons.

Tarzan is the orphaned son of a millionaire adopted while a baby among the untamed apes and tamed by living as an elf and youth by a native animal lover. He learns all the secrets of the wilds, he acquires the strength and agility of his associates, and as time his human intelligence and love in becoming the leader of the tribe.

His fearless encounters with the jungle terrors, his slowly dawning realization that he is a man, his pathetic efforts to add to his knowledge, are experiences such as have been nowhere else described with so absorbing as interest.

When he meets with others of his kind and is able to note the strange differences, when he sees the woman who should be his mate but is separated from him by insurmountable obstacles, even greater trials are before him.

It is more than a strong, unique story—it is one that will be remembered and read again and again through the coming years.

BY EDGAR RICE BURROUGHS  
DIRECTED BY SCOTT SIDNEY

## CAST

ELMO LINCOLN	ENID MARKEY
TRVE BOARDMAN	KATHLEEN KIRKHAM
THOMAS JEFFERSON	BESSIE TONER
GEORGE FRENCH	GORDON GRIFFITH

THE NATIONAL FILM CORP. OF AMERICA



PRODUCERS

NEW YORK OFFICE 1604 BROADWAY



**STORY EVER WRITTEN**

**CIRCULATION  
OF THE STORY**

**1,700,000  
BOOKS SOLD**

**6000 NEWSPAPERS  
PUBLISHED IT  
SERIALLY OVER  
A PERIOD OF  
ONE YEAR.**

**PUBLISHED IN  
14 LANGUAGES  
INCLUDING**

**ENGLISH - FRENCH**

**GERMAN - GREEK**

**AUSTRIAN - RUSSIAN**

**ITALIAN - HUNGARIAN**

**JAPANESE - TURKISH**

**SPANISH - PORTUGUESE**

**ETC.**

**MAIN OFFICES  
AND STUDIO  
HOLLYWOOD, CAL.**

and a contemporary review  
from MOVING PICTURE WORLD  
(February 16, 1918)

# METROPOLITAN THEATRE

THURSDAY AND FRIDAY, MAY 29-30

## TARZAN OF THE APES



TARZAN OF THE APES DROVE HIS  
KNIFE DEEP INTO THE LION

The Most Stupendous Amazing Film  
Production in the World's History.

# SEE

Tarzan's Fight With the Lion—  
Tarzan's Raid on the Cannibals—  
Tarzan's Combat With Giant Baboon—  
The Fight Between an Ape and Gorilla—  
The Elephant Raid on Natives—  
A Hundred Apes in the Jungles—  
The Tiger's Attack on His Prey.

And Prowling, Growling, Skulking  
**Lions — Tigers — Leopards**  
Climbing Apes, Gorillas, Baboons  
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# IT THRILLS!

### "TARZAN OF THE APES."

Eight-Part Screen Version of Novel and  
Interesting Story Presented by Na-  
tional.

Reviewed by Edward Weitzel.

EDGAR RICE BURROUGHS, author of  
"Tarzan of the Apes," has not writ-  
ten another "Robinson Crusoe" or  
that other classic of adventure, "Cast Up  
by the Sea," but he has given to fiction a  
novel and interesting tale that loses none  
of its grip from the fact that it never did  
and never could happen. As shown on the  
screen, it is not always a skillfully con-  
structed piece of work. Many of the scenes  
are laid in England, and there is too much  
space devoted to them and they smack too  
much of melodrama from the Surrey side  
of the Thames. The merits of the picture,  
however, so far outweigh its defects that  
it should duplicate the success of that  
other unique screen production, "Twenty  
Thousand Leagues Under the Sea."

Scott Sidney directed the picture. Aside  
from the jungle scenes his task was not  
at all difficult, but it is gratifying to be  
able to credit him with achieving such ex-  
cellent results with the unusual and  
knotty problems presented in reproducing  
the portions of the story showing the per-  
sonal side of Tarzan's life. They are  
handled with fine judgment, and the one  
regret will be that there are not more of  
them.

Gordon Griffith, a youthful actor of un-  
common gifts, impersonates Tarzan as a  
boy. He is a fit subject for a sculptor, as  
he climbs through the trees in company  
with the apes, his naked body showing its  
grace of line in every move. Elmo Lin-  
coln as Tarzan, the man, although not  
quite so unconventionally clad, moves  
about through the trees with the same  
ease and picturesque effect. The scene  
where he tracked a native in this manner  
while the black man travels on the ground  
below brought a round of applause from  
the spectators. The actor's understanding  
and playing of the part leave nothing to  
be desired. Enid Markey as Jane Porter  
has a number of difficult scenes with Tar-  
zan and acquits herself with much honor.  
The other important members of the cast  
are True Boardman, Kathlee Kirkham,  
Thomas Jefferson, Bessie Toner, George  
French, Jack Wilson and Colin Kenny.





The Death of KALA



On the set of *TARZAN OF THE APES* with ELMO LINCOLN and ENID MARKER







# 5 MILLION PEOPLE SAT UP ALL NIGHT



THERE COMES A TIME IN EVERY GREAT INDUSTRY WHEN SOMETHING UNUSUAL—SOMETHING STARTLING—SOMETHING RADICALLY BENEFICIAL OCCURS.

## THE COMING OF **TARZAN OF THE APES** TO THE BROADWAY THEATRE



SUNDAY, JANUARY 27 FOR AN INDEFINITE RUN SIGNALIZES THE FIRST GREAT OUTSTANDING INCIDENT OF UNUSUAL CHARACTER SINCE THE INTRODUCTION OF MULTIPLE REEL PRODUCTIONS

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NO NOVEL FEATURE, NO SUBJECT OF POPULAR IMPORT, NO FILM AWAY FROM THE CONVENTIONAL DRAMA WAS OFFERED THE PUBLIC. Features were exploited for short runs for the purpose of enhancing booking or attracting attention of state right buyers -- BUT THE MARKET HAS BEEN ENTIRELY BARREN OF PICTURES BIG ENOUGH TO ATTRACT PROFITABLE PATRONAGE BY REASON OF ITS POPULARITY OR IMMENSITY.



### JANUARY 27, 1918

WILL SEE THE FIRST PRESENTATION OF THE MOST REMARKABLE ---SPLENDID---STRANGE WORK THE WORLD OF MOTOGRAPHY EVER CONCEIVED FROM THE REALM OF FICTION.

TARZAN OF THE APES WAS PUBLISHED IN 6000 DAILY PAPERS WITH THIRTY MILLION READERS. 1,700,000 books have been sold. It has run twice in serial form in many newspapers. It has never been paralleled before, it will never be duplicated.

# 40 MILLION PEOPLE ARE

TO FINISH READING THE BOOK



# TARZAN OF THE APES

DIRECTED BY SCOTT SIDNEY

FROM THE ORIGINAL STORY BY

EDGAR RICE BORROUGHS

WITH AN UNUSUALLY BRILLIANT CAST INCLUDING

ELMO LINCOLN

ENID MARKEY

TRUE BOARDMAN

GORDON GRIFFITH

KATHLEEN KIRKHAM THOMAS JEFFERSON

GEORGE FRENCH

BESSIE TONER

COLIN KENNY

AND 500 OTHERS



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AT FAITHFULNESS TO DETAIL IN EMPHASIZING ALL THE POWERFUL

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Evening



GORDON GRIFFITH as the young Tarzan on location near Morgan City, Louisiana

# THE STORY OF TARZAN

by  
Edgar Rice Burroughs



(EDITOR'S NOTE: Mr. Burroughs wrote this article in 1932. The studio portrait of him dates from about nine years earlier.)

\*\*\*

I wrote *TARZAN OF THE APES* twenty-one years ago. It was my third novel and the first to appear under my own name, which was unknown outside a radius of six feet from my back porch.

Bob Davis of the Munsey Company liked the story and it appeared in the October, 1912 issue of *ALL-STORY MAGAZINE*, whereupon I commenced to have visions of earning three thousand dollars a year and affluence in the writing game.

Sharing a common weakness with one hundred and twenty million other Americans, I got a great kick out of seeing my name in print, and as an all fiction magazine is anything but an enduring monument I commenced to look up the addresses of book publishers.

During the next couple of years, every reputable publisher in the United States had an opportunity to turn down *TARZAN OF THE APES*, and did. I was not surprised; in fact, the only thing about the marketing of my stories that ever surprises me is when they sell. I have never written a story yet but that deep down in my heart I was positive that it would be refused.

It was the newspapers that created the demand for Tarzan. Unless I am mistaken, the New York Evening World started it; and then it was syndicated in cities of all sizes all over the United States and finally in boiler plate form in several thousand small town newspapers.

The result was that A. C. McClurg & Company had so many inquiries from their retail customers for *TARZAN OF THE APES* that, after having refused the story a year before, they now wrote me asking for the book rights.

The book had about the same experience in England, some thirteen publishers turning it down before Sir Arthur Methuen undertook its publication there; but it achieved possibly a greater success in England than in the United States until the death of Sir Arthur.

Contracts have been entered into during the past twelve or fifteen years for the translation of *TARZAN OF THE APES* into Arabic, Czechoslovakian, Danish, Dutch (Holland), Finnish, French, German, Hungarian, Icelandic, Italian, Norwegian, Polish, Roumanian, Spanish, Swedish, Portuguese and Urdu; and it has been printed in Braille for the blind.

*TARZAN OF THE APES* has had many adventures that are between the covers of no book. Having been pirated in Soviet Russia, he gained such popularity among the proletariat that the Soviet government was forced to take official cognizance of him. Whether they murdered him in a cellar or knouted him to Siberia, I do not know; but they got all het up because groups of illiterate peasants gathered in the streets while a more educated fellow, oftentimes a soldier, read Tarzan out loud to them instead of Soviet propaganda or the intriguing dream books of Mr. Marx.

In Germany he aroused the jealousy of a publisher because of his popularity, and this good sportsman dug up a story that I had written during the heat of anti-German propaganda in this country following the sinking of the *Lusitania*. He had a book written and published, telling all about the two horrible creatures, *TARZAN OF THE APES* and Edgar Rice Burroughs; and he distributed it so effectively that the German press made Tarzan an issue, lambasting him editorially and advising all good Germans to throw their Tarzan books into the garbage cans ... which they did.

A Bulgarian or Roumanian discovered that I had stolen Tarzan word for word from a poor French author, who was slowly starving to death in a garret, while a neighbor woman here in the San Fernando Valley revealed the secret that I never wrote any of my books, all of them having been written by my father, an old gentleman with a long, white beard.

Little boys have broken into the newspapers all over the world by falling out of trees and breaking something while emulating Tarzan, and one little boy, Jackie Strong of Gresham, Oregon, who was lost three days and nights on the wooded slopes of Mount Hood, attributed his ability to take care of himself and come through alive and well to the fact that he had been a student of *TARZAN OF THE APES*.

*TARZAN OF THE APES* was not written primarily for children and my files contain letters of appreciation from men and women of all ages and from all walks of life ... school teachers, librarians, college professors, priests, doctors, lawyers, soldiers, sailors and business men, among which are names internationally famous; but possibly the greatest pleasure that I have derived from the publication of my stories has come through the knowledge that they have appealed also to children and that I have given them a character, however improbable he may seem, that will set for them a higher standard of manliness, integrity and sportsmanship.

Since *TARZAN OF THE APES* first appeared in the newspapers years ago a new generation of readers has grown up, and Tarzan is as popular today as he was then.

I have written a total of eighteen Tarzan stories, sixteen of which are in book form, the latest being *TARZAN AND THE CITY OF GOLD*, a second printing of which was necessitated before publication date.

Within the last two years there has been a marked renewal of interest in the Tarzan stories. A new Tarzan picture was made last year and another one has just been completed. The United Features Syndicate, Inc., is offering *TARZAN OF THE APES* in a series of splendid, illustrated strips to the newspapers of the country and it is meeting with a success far beyond anything that I had anticipated.

In addition to the Tarzan stories, I have written forty-eight other stories, thirty-one of which are in book form, and for some years it has been my policy to write one Tarzan and one other type of story, which I call a non-Tarzan.

What seems to me one of the remarkable things about the Tarzan books, and for that matter of all my other novels, is that they have never been out of print and that there is a constant demand for them, requiring reprinting every year since the first one was published nearly twenty years ago.

All in all, Tarzan has done far better than I possibly could have dreamed at the time that I created him.

... Edgar Rice Burroughs



ABOVE: Mr Burroughs holds a copy of the first German edition of *TARZAN OF THE APES* (*TARZAN BEI DEN AFFEN*), published by Dieck & Company of Stuttgart in 1924. After the publisher's death, Burroughs sent Dieck's widow enough money to keep her out of the poor house ... since the Tarzan books had been banned in Germany and she had fallen on hard times.

# TARZAN AND THE LENDING LIBRARIES

by  
Bobbie M. Rucker

The importance of Edgar Rice Burroughs in our lives can be measured by the way we all seem to have total recall for our first encounter with his works. And what pleasure we get from telling about it!

Tarzan of the Apes was the first book I ever borrowed in my life, and this is how it came about. When I was about five years old I was taken on a visit to a farm family near Elizabethtown in Kentucky. Already a reader, I immediately looked around to see what books they had. The little boy who lived there was the same age as I but couldn't read yet and had no interesting books of his own, so I surreptitiously investigated the contents of the one family bookcase, a tall one with glass doors which loomed at the end of a dark and forbidding hallway. I say "surreptitiously" because I had already learned that adults were quick to snatch certain books away from me, muttering words like "unsuitable" and "Doesn't she have any children's books, for heaven's sake?"

These books were all in dark and uninviting leather bindings, with fine print and uninteresting illustrations, if any; but on an upper shelf, picked out as if magically by a shaft of sunlight, was a different sort of book with a bright paper cover. I dragged a stool over to the bookcase and pulled down the book, wondering what the man was doing sitting in the tree. (Whatever he was up to, I thoroughly approved of it, for it was always difficult to keep me out of trees.) As any child would, I quickly flipped the pages for more pictures and was disappointed; but I took it down anyhow, to little Millard's impatient disgust, and hurried away to a secluded corner where I could puzzle out the story.

I remember little else of that visit but being periodically and forcibly propelled out to play with little Millard when I much preferred to remain in my corner with Tarzan and his apes. Finally when I returned home those dear people let me borrow the precious book; probably it was the only way they could get me to leave.

That was the first book I ever borrowed, and I treated it as if it were a holy relic, reluctant to let anybody else touch it. I chattered incessantly about my discovery to anyone who would listen, and one person who heard me was the man who stocked the lending library in my father's drug store, on the first floor of the house we lived in.

If you aren't as old as I am (hardly anybody is, or at least admits to being) you may not know that early in this century circulating or lending libraries were very common and popular. You found them in drug stores, department stores, all sorts of commercial outlets. Their organization was varied and erratic and the quality of literature stocked was completely unpredictable. Sometimes drug store clerks started their own libraries with second-hand books and remainders. Free public libraries were not always in easy reach for people who had neither automobiles nor money for streetcar fare. Our main public library was 19 long blocks from our house and the nearest branch library was 17 blocks in the opposite direction. Even if I had been permitted to walk there alone at my tender age, I would not have been allowed to check out any but the books I regarded as silly little kids' stories. (After meeting Tarzan I couldn't work up much excitement over Pollyanna.)

The lending library, then, was one popular and inexpensive solution to the problem of entertainment. Even the few pennies a day, however, sometimes proved such a hardship, especially in the later days of the Great Depression, that people who could not pay the rental fee sometimes simply kept the book and quit trading at that particular store. I was always afraid this would happen to a Tarzan book before I had a chance to read it.

It was that splendid, understanding lending library man who heard my childish babbling and told me there were more of those stories. He promised to bring a new one each time he came in to stock the shelves, and he kept his promise. I can still recapture for a fleeting moment the sheer joy of holding in my hands a new Tarzan story, studying the picture on the cover, and reciting the title over and over with reverence. "Tarzan and the City of Gold" ... "Tarzan and the Golden Lion" ... "Tarzan and the Jewels of Opar" ... Magical titles, every one. I used to linger over the word "jewels" which was unfamiliar to me and seemed inexpressibly lovely to say.

If any of ERB's other works were circulated, they never came my way, and I had no idea until years later that he had written so much. I also had no idea that anybody else in the world loved his books as passionately as I did, since I had no success at all gaining converts among my friends. My family, fortunately for me, was reasonably patient and indulgent — Dad to the point of sawing out a small ape which became my dearest possession — but they refused to join me in reading the stories.

Well, the lending libraries began to die out before World War II; at least I know Dad got rid of his shortly before that. While they flourished, however, they provided one little girl with a firm foundation of affection for Edgar Rice Burroughs, an affection which continues to grow. I'm not one of those people who can describe in minute detail what they were doing at the moment of the attack on Pearl Harbor or at the time JFK was killed, but etched deep into my memory is the glint of sunlight pointing to a Tarzan book in an old farmhouse. It still makes me smile to remember it.

\*\*\*



#### ABOUT THE AUTHOR:

Bobbie Rucker is shown here in her basement workshop where she builds miniature rooms to scale. Her unusual model of the Greystoke cabin was carefully researched from her reading of *TARZAN OF THE APES*, and has been exhibited at local art fairs. She is also an accomplished musician, playing the viola in string quartets and performing frequently with Louisville area orchestral groups.

*(See additional photo on page 21.)*

#### QUOTABLE QUOTES FROM ERB:

*"... an editor would edit the word of God."*

(BEYOND THE FARTHEST STAR)

## BIBLIOGRAPHER'S CORNER

by Septimus Favonius

\*\*\*



*TARZAN OF THE APES* put Edgar Rice Burroughs on the literary map. It was his third story. He began writing it in December, 1911 and finished it in May, 1912. It was published in October, 1912, complete in one issue of the *ALL-STORY* magazine, with cover illustration by Clinton Pettie. (See illustration, front cover.) He received a payment check of \$700 for the story.

*TARZAN OF THE APES* was serialized in newspapers throughout the country, creating a demand for it in book form. A. C. McClurg & Company, Chicago, published the first hardback edition on June 17, 1914 in a limited press-run of 10,000 copies with a retail price of \$1.30. The book was bound in dark red cloth with gold gilt lettering, front cover and spine. Fred J. Arting illustrated the wraparound dust jacket (silhouette with color background added), and the dust jacket flaps were blank. Complete copies contain two blank preliminary leaves followed by a half-title page (verso blank); title page (adaptation of the dust jacket illustration) with the copyright page on the verso; dedication page: "To Emma Hulbert Burroughs" (verso blank); contents page (verso blank); 401 pages of text with last page unnumbered (verso blank); three blank endpages.

Three states of the first edition have been identified, as follows:

1. Printer's name ("W. F. Hall") on copyright page is in Old English type.
2. Same as above, but with publisher's gold gilt acorn device on spine.
3. No acorn on spine, but "W. F. Hall" on copyright page in Gothic type.

A few paperback review copies were issued prior to publication with the Fred Arting dust jacket illustration printed on covers and spine. (At least two copies are known to be extant.) The popular copyright reprints were contracted through the A. L. Burt Company, NY, and began publication in 1915. The Methuen (British) edition appeared in 1917, followed by numerous foreign translations. Grosset & Gunlap began the title in 1927. *TARZAN OF THE APES* is now in public domain, and three new editions (Signet, Ballantine and Penguin) have been announced for 1990.



Dust jacket design of first edition of 1914.



Title page of first edition adapted from dust jacket design.



Adapted dust jacket design of G&D reprint edition of 1927.



## LETTERS TO THE EDITOR

Vern Coriell had promised to collect and reprint the newspaper novelization of the Elmo Lincoln ADVENTURES OF TARZAN serial, and the strip version of NEW ADVENTURES OF TARZAN called "Tarzan and the Mayan Goddess." I hope that sort of thing can continue. And if separate publication is too costly, how about serializing such things in the BB? One of the nice things about belonging to the BIBLIOPHILES in Vern's time was that he did such publications as those, and that he intended to do the whole strip series, as based on the novels and the movies.

Martin Williams  
Alexandria, Virginia

Dear George: If you care to, and I hope you will, please advertise in the BB that the softcover editions of the Folker D-LXIX issues of A FEAST UNKNOWN with the Corben illustrations are for sale. If desired, I will inscribe them personally. The price is \$21. Sorry I don't have time to write that review I promised you, but I have to get my current novel, RED ORC'S RAGE, to the publisher by August 15, and I can't do that unless I work 7 days a week until then. I'll be lucky to make that date. I doubt I'll be able to make the Dum-Dum, though I really want to, so will have to decide, cast the die, cross the Tiber, etc., very soon. Please drop me a card, and many thanks for your care and labor. Best,

Philip José Farmer  
Peoria, Illinois

I'm now at George Washington University, did my undergraduate work at Georgetown, but when it came to applying for graduate school I learned they won't employ their own Ph.D.'s anymore. I wasn't born in Washington but have lived here off and on since late 1942 and permanently since 1958, so I consider it home. Got most of my ERB first editions from Lowdermilk, Paul Pearlman, Reischneider, and Howard Wilcox, back in the days when you could still pick up a decent McClurg (without DJ of course) for \$5 or \$10. I look forward to seeing you at the Dum-Dum. Meanwhile, I'll be mulling over possible articles to send you for future BBs. Sincerely, Huck.

J. G. Huckengubler  
Washington, D.C.

Kaor. Congratulations on putting out the definitive ERB fanzine! We've been Burroughs fans all our lives and serious collectors for over twenty years. During this time we've subscribed to many fanzines, but none can compare to yours. We hope to attend the Dum-Dum in Louisville...the first Burroughs gathering we've ever been to.

Paula & Kent Savel  
E. Sandwich, Massachusetts

I'm grateful to BB for giving Gray Morrow and myself a chance to make our feelings about TARZAN known. You've done a marvelous job with the new publication. Somewhere Edgar Rice Burroughs and Vern Coriell are smiling.

Don Kraar  
New York, New York

Regarding the very informative Gridley Wave, trust Disney will select a Dejah Thoris who can properly wear breast plates...Caroline Munro type will do just fine! I particularly liked Sam People's memories on BB#1; just wish he's included his birthdate as a point of reference. Sadly, I didn't know that Alan Howard had died. He was instrumental in my joining the Burroughs Bibliophiles. Is there a good article on him in any zine still available? Will be in L.A. for the Ginecon so can't (darn!) join you for the Dum-Dum. Vern would be proud of the new BB.

Jim Goodrich  
Albuquerque, New Mexico

Thanks for another fine issue of the BULLETIN, and for running my ad for the chapbook, JUNGLE OF DREAMS. I apologize for accidentally omitting a couple of words from your article. Guess my mind was in a typo mode when I proofread your article, and I just slid right through it.

Bill Waters  
Springfield, Illinois

"FILMFAZ" #20 has a 6-page interview with Jock Mahoney. Also, a film ad for "The Haunting of Morella" by E. A. Poe uses the tag line "I Still Live!"

Harry Hahlitz  
Sarasota, Florida

Have been in touch with a couple of people in France and it's possible that the French fanzine BARSOOM! may be returning, but so far it's just a rumor. Visited E.C.O.F. founder Frank Shonfeld recently. Sometimes he looks fitter than myself, but the nurses tell me that by the end of the day, he will have forgotten he had visitors. It seems he believes that a certain old lady in the nursing home is his sister who died two years ago, so in a way he's happy!

Ken Hall  
West Sussex, England

THE OUTLAW OF TORN always gives me a lot of pleasure on re-reading, and sometime ago I started a leisurely search (mainly from the arm chair) for the site of the Castle Torn. If I ever come across anything promising by 2009 A.D. I'll let you know! Many thanks for your excellent publication. I'm looking forward to many future issues.

Rodney Jackson  
Cheshire, England

At the breakfast event I attended, whose name should I see right above mine on the guest list but Don Kraar? I quickly sought him out and saw him off and on, over the next three days. He's a very pleasant fellow with a bright, creative mind. Tarzan is in good hands in his newspaper incarnation as far as his creative team is concerned. This was last January. When I returned home, I found BB#1 waiting for me with its interview with Don and Gray Morrow. Once again, I find life is full of the kind of coincidences that critics have denigrated ERB for in his plots.

Tom Willshire  
New York, New York

Thanks for asking me to contribute the article on Jock Mahoney. You did a beautiful job, and I sent a copy to Autumn (his wife) yesterday. I'm sure she would appreciate copies of any other articles on Jock published in the ERB fanzines. Will keep you informed on the progress of "Viking International Studios" and hope to see you at the Dum-Dum.

Jack Iversen, President  
Viking International

READER'S DIGEST printed an article on Carl Sagan, telling how he got hooked on ERB. He read the Martin tales of ERB and tried to get to the Red Planet like John Carter by simply gazing at it and longing for it. It was a dream he's never forgotten.

Ray Reistoffer  
Marcus, Iowa

I waited all weekend for the Tarzan segment on "Entertainment Tonight," and when you showed up on the screen it was a pleasant surprise. My dad and I thought it was really neat! It was amazing how many Tarzan actors they interviewed. Dad and Wanda are in Europe for a month visiting Amsterdam, Paris, Belgium, East & West Germany and Poland.

Jennifer Lukas  
Toronto, Canada

Although not quite ready for publicizing, we are interested in establishing a museum which I have simply named at this time, the "General Harrison Gray Otis and Edgar Rice Burroughs Museum." It will feature memorabilia, photographs, books and periodicals which we have assembled to date on Otis/Burroughs, and additional material which relates to this area of the San Fernando Valley. I'd be very pleased to have you publish an article at the appropriate time concerning our attempts to establish the Otis/Burroughs Museum, and will keep you informed as we "go public" with our plans.

Ralph J. Herman  
Tarzana, California

I'll see Tom Yeates, author of the new Tarzan mini-series for Semic in June, and will send you an official statement and description of the project by the end of June. Being an ERB fan myself, I know how eagerly you'll want to follow this project.

Henning Kure  
Klippinge, Denmark

Saw the enclosed tape at K-Mart (MANY FACES OF TARZAN) so am sending it along. If you already have it, pass it on to an ERB buff. Will have my second appearance in the DAW books YEAR'S BEST HORROR anthology. One horror novel done, for which I'm seeking an agent; another done by next week, but teaching has cut into the writing rather drastically.

Jeff Goddin  
Bloomington, Indiana

Tom Yeates had a lot of complimentary things to say about the interview we put together on Don Kraar and Gray Morrow, and said that some of the points they made helped him to sell his Tarzan comic book project and approach to the Denmark people at Semic. By the way, did you see my guest appearance in the Sunday page on April 8th, thanks to Gray's kindness?

Ken Webber  
Arvada, Colorado  
(Ken's the one on the left)



(Editor's note: Seeing is believing; here's proof that our "rowing reporter" is now in the funny papers.)

I've been a Burroughs fan for at least 50 years, but was never a serious collector (just a few first editions). I did get up to Kansas City 20 years ago to visit Vern Coriell and his wife. Roy & Dela White stopped by on their way back to Colorado and looked me up, after finding my name on Vern's membership list. We had a nice visit. Keep up the great work with BURROUGHS BILLIOPILES.

Bob Nease  
Sedalia, Missouri

My wife, Alice, passed away last month after a long and painful illness. I'll be coming to the Dum-Dum in Louisville and the ECOF in Birmingham, so will see you there. My "Prez Sez" bit came out great in BB#2. Thanks.

Bob Hyde  
Pittsburgh, Pennsylvania

Things are proceeding well on the new Tarzan project, pretty exciting! Rest assured, a nice big illo and the lowdown is coming your way for the next issue of the BB. Semic's editor will be out to talk with me in two weeks, so I'll have more information for you then. Kreegah!

(Tom) Yeates of the Apes  
Jenner, California

Thanks for the fine article about my "Pellucidar" covers in the last issue of BB. It was wonderful. I'm sending in a one-year subscription to the magazine.

David B. Mattingly  
Hohoken, New Jersey

My new ERB price guide is coming along just great and should be ready by December. It has about 20 pics by different artists, plus 200 illustrations, about 200 pages in all. It covers hardbacks, paperbacks, fanzines, movies and much more

James A. Bergen  
Beaverton, Oregon

Unfortunately, I don't have any useful information for you or Bob Barrett on Clinton Peetee or Fred Aring. Nothing exists in the MUNSEY files to give any clues to either of them. I searched through just about every biographical dictionary, art history & pulp artist dictionaries that I could find, but no luck. I'm looking forward to BB#3. The print-runs on ERB's books should prove an interesting commentary of the growth of his popularity.

Bob Weinberg  
Oak Forest, Illinois

Please accept the enclosed copies of the 1990-91 FANDOM DIRECTORY, the result of your listing in Randall W. Scott's "Research Libraries of Interest to Fandom" (RLIS). Back issues of our FANDOM DIRECTORY are available from FANDATA COMPUTER SERVICES, 7761 Asterella Court, Springfield, VA 22152

Harry A. Hopkins  
Publisher

I'd like to tell you how much I enjoyed BB#2. I especially liked the article on Mr. Mattingly's cover art for the Pellucidar series. I always find how artists conceive their characters very interesting.

Benjamin Changler  
Brown Bear, Wisconsin

Kaori Isabel and I will be coming to the Louisville Dum-Dum and staying through September 3. Can you please order a room for us at the Galt House? Just one question about the BBs: is there any reason why you can't print on the inside covers? I plan to bind them into volumes as I've done with ERB-dom and ERIANIA, and it would look nicer without blank pages inside the book. See you in August. We've already bought tickets via London to New York.

Jan Sissner  
Oslo, Norway

As a filmmaker for North Carolina Public Television, I've often thought of making a film on the movie Tarzans. This summer I'll start preliminary work on the project. Finding copies of the many Tarzan films is a real challenge. Perhaps you have some contacts in that area?

David A. Hardy  
Chapel Hill, NC

Does there exist a script of ERB's radio serial "Tarzan and the Fires of Thor"...or any other radio serial? I can't understand spoken English, so I can't use a recording of the serial. A photostat of the script would be of help to me if you have this item. We are now selling three French editions of ERB which we recently purchased from a small publisher on the French-German border: THE RESURRECTION OF JIMBER-JAW, TANGOR OF POLODA and TANGOR RETURNS. They were issued in 1988 for the first time in book-form, so ERB completists should find them of interest. They are limited editions with illustrations, and the price is \$30 in Canadian (includes postage) but if you send American money, please convert to Canadian and order from our Canadian agent, Jean-Guy Harvey.

Jean-Pierre Mouton  
La Valene, France

(Editor's note: He didn't give his Canadian agent's address, but I believe it is DIFFUSION LOUGAROU, 4657 Des Grandes Prairies, Montreal, Quebec H1R 1A5. You get the set of 3 books for \$30, Canadian money.)

An interesting book just came in: THE SAN FERNANDO VALLEY, THEN AND NOW by Charles A. Bearechell (Northridge, CA, Windsor, 1988). Plenty of black & white photos and some in color. It contains two pages on TARZANA and roughly one third of the text is in connection with ERB.

Frank Westwood  
British ERB Society



# DUM-DUM



The 1990 Dum-Dum of the Burroughs Bibliophiles will convene at the GALT HOUSE in Louisville, Aug. 30-Sept. 2, and you may make reservations by calling the GALT HOUSE at (502) 589-5200, or letting me know in time to make the reservation for you. Rates are \$63 for single and double rooms (limit of four people per room), and triple, quads and parlor suites are available at a higher price. Deadline for room reservations is July 30.

An informal party will be set up for early-arrivers on Thursday, but the main action begins on Friday and continues through Sunday morning. The huckster room at the GALT HOUSE will be operational from Thursday through Sunday, so if you haven't reserved a vending table yet, please let me know your wants. (There is no charge for the huckster room tables.)

A number of events are scheduled, both at the GALT HOUSE and at the University of Louisville. A two-day Tarzan film festival will run continuously for Friday and Saturday at the U of L Library. The auditorium is right next-door to the Burroughs Memorial Col-

lection, so you can wander in and out of the films and the guided tours of the ERB Collection at your pleasure. A schedule of films to be shown will be published in the next GRIDLEY WAVE, since we are pressed for time to make the deadline for this issue, and there is an ERB Convention in Binghamton between now and publication time. A registration desk will be set up at the GALT HOUSE where you can pick up your convention envelopes, badges, and other goodies, including information on guided tours, flea markets, antique malls, shopping, boat rides, and other entertainments to make your trip enjoyable.

There will be a symposium on ERB at the Galt House on Friday, led by Alan Hanson, so we hope you will sit in and participate. Danton Burroughs will be here to tell us some of the exciting projects in the works for new Tarzan comics and films, and Burne Hogarth will be guest speaker. He was born in Chicago on Christmas Day, 1911...the same city, month, and year that Tarzan was born, so it's no accident that their destinies are intertwined! We know you will enjoy hearing him speak at the Saturday night banquet. Awards will also be made, and ideas will be bandied about concerning where and when we will meet for next year's Dum-Dum. JODADES!



...Ye Editor"



## BARSOOMIAN BAZAAR

— FOR SALE —

Edgar Rice Burroughs items for sale at best offer

### Lot #1

A.C. McClurg "Tarzan of the Apes" in display box dark red cloth gold lettering signed by Edgar Rice Burroughs 1st state no acorn Old English logo pics available write for more details.

### Lot #2

J Allen St. John Stationery envelope from tree art studio in Chicago unusual piece very rare

Original artwork pin & ink depicts cover of JTT with boy Tarzan being carried off by giant eagle signed by John Romaro current owner of tree studio in Chicago.

### Lot #3

Interior contents proof set of "The Quest of Tarzan" cover proof with two full size covers and backs (with back side contents also) on one sheet "The Quest of Tarzan".

### Lot #4

Five page color separation proof sheets (like animation cel) each page is different color to put together to make full color cover & back of "The Quest of Tarzan".

### EXTRA BOOKS

Have about 25 extra McClurg books and about 125 extra G & D in dust jacket on hand at present time send want list.

\* \* \*

### LET'S MAKE A DEAL

— POSTAGE AND INSURANCE \$5.00 PER ORDER —

Clay Davis

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Peotone, Ill.

60468

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KAOR,  
Clay Davis

ERB ITEMS FOR SALE: Comics, books, videos, etc. Send for free list. SASE appreciated. Patrick M. Premo, RD #, Allegany, NY 14706

All items are in EXCELLENT condition unless noted otherwise. Each item is complete. ONLY one of each, so FIRST COME, FIRST SERVED!! Thank you.

PAYMENT: Money orders preferred; checks must clear bank; no cash/stamps.

POSTAGE: 10% of order on orders UNDER \$50 (\$2.50 minimum); 5% of order on orders from \$50 to \$100; orders OVER \$100 are POSTPAID. The following EXTRAS must be added in ALL cases: UPS \$1; CANADA \$2; OVERSEAS - quotes only; FIRST CLASS - quotes only.

PATRICK M. PREMO

1240 CHIPMONK ROAD

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THE FOLLOWING ITEMS ARE \$1 EACH:

- Tarzan vs Conan: Fantasy Superfight, (copy of Sorcerer's Apprentice article, Spring 1980)
- Tarzan Revisited, (copy of Gore Vidal Esquire article, 1963)
- Land That Time Forgot (Marvel Movie Super Special comic book)
- Videos (VHS unless noted) - all were bought new; \$10 each.
- Many Faces of Tarzan (75 min): history of movie Tarzans
- The Lion Man (w/ Ramar of Jungle): is authorized version
- Tarzan of Apes (E. Lincoln) - BETA

Tarzan Comic Books: these are comic strip reprints in b&w w/ full color covers, pub. by Blackthorne, \$5 each:

- #1 - 1942 Hogarth
- #2 - 1942/43 Hogarth
- #3 - Russ Manning
- # - Kane & Grell

SPECIALS - priced as marked:

Tarzine #26-50: \$25 for set

Near Mint #20 - Tarzan issue \$4

Frazetta books (Ballantine) - 1, 2, 4, & 5 — \$10 each

Ape: Monster of Movies - pb w/dj, by Annan (many photos) — \$5

1986 Boris Vallejo Calendar - \$2

Boris Vallejo Book #1 — published by Ballantine - \$5

Conan Comic Books - \$1 each:

- Savage Sword of Conan 2 (Marvel)
- Savage Sword of Conan 9 (Marvel)
- Conan the Barbarian (Marvel)
- Conan Saga - 1 thru 15

Fantastic Art of Rowena: hb,dj \$5

Kull Comic Books - \$1 each:

- Bizarre Adventures 26
- Kull the Conqueror/Destroyer - 1, 2, 3, 4, 5, 7, 8, 9, 11,12
- Marvel Preview 19

*Burroughs Bulletin*: The following numbers are still available from Vern Coriell's collection at \$2 each:  
1, 10, 12, 16, 17, 18, 19, 20, 21, 22, 25, 29, 30, 31, 32, 33, 34, 35, 36, 37, 40, 41-44 (single issue), 45-46 (single issue), 51, 52, 54, 59-60 (single issue), 65, 66-67-68 (single issue, unnumbered Vern Coriell commemorative issue).

Gridley Wave: The following numbers are still available from Vern's collection at \$1 each:  
1, 2, 5, 6, 12, 13, 14, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 45, 36, 47, 48, 49, 51, 52, 53, 54, 55, 61, 62, 63, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 83, 85, 86, 87.

House of Greystoke specials still available at \$3 each:

Tarzan & The Jewels of Opar  
David Innes of Pellucidar  
Jocko Jungle Lord  
Girl from Farris's  
Prazetta  
Tarzan & Vikings (Foster)  
Tarzan Book #2: Return of Tarzan (Maxon)  
Tarzan Book #3: Beasts of Tarzan (Maxon)  
Tarzan Book #6: Tarzan & Golden City (Hogarth)  
Tarzan Book #7: Tarzan & Pioneers of Veldt (Hogarth)  
Tarzan Book #13: Tarzan the Apeman (Maxon)  
Tarzan Book #23: Tarzan Under Fire (Juhre)

#### ERB BOOK DEALERS

1. Barry Levin: 726 Santa Monica Blvd., Suite 201 Santa Monica, CA 90401 (213) 458-6111
2. Samuel K. Rubin: 9104 Shelter Cove, Las Vegas, Nevada 89117 (702) 363-5690
3. Paul Hunt: P.O. Box 10907, Burbank, CA 91510
4. Katie Books: 461 East Main St. Suite C, El Jardin Bldg., Ventura, CA 93001 (805) 653-5534

5. WANTED by Victor W. Horadam, M.D., Clinical Hematology & Oncology, 2540 N. Galloway, Suite 203, Mesquite, Texas 75150, 686-6411, 613-8558 (FAX)

1. Books only (not dust jackets) in VF-Mint condition; firsts only:

Apache Devil  
Pirates of Venus  
Tarzan & Forbidden City  
Deputy Sheriff  
Back to Stone Age  
Tanar of Pellucidar  
War Chief  
Tarzan, Lord of Jungle

2. Books with dust jackets in VF-Mint condition; firsts only:

Tarzan's Quest  
Tarzan & The City of Gold  
Jungle Girl  
Tarzan at the Earth's Core  
Fighting Man of Mars  
Girl from Hollywood

3. Books with or without dust jackets in VF-mint condition:

Mucker (Methuen)  
Tarzan Twins (Volland)  
Return of Tarzan (McClurg)  
Tarzan the Terrible (McClurg)  
Tarzan & The Ant Men (McClurg)  
Mucker (McClurg)  
Bandit of Hell's Bend (McClurg)  
Cave Girl (McClurg)  
Moon Maid (McClurg)  
Monster Men (McClurg)

ERB BOOKS FOR SALE

All hard cover reprints of 1915-1920 Burt and G. & D. editions, Tarzan and Marsian titles. Send for free catalog to:

Bliss Comer Books  
William D. Joyce, Proprietor  
45 South Flagg Street  
Worcester, MA 01602



Silent film audiences thrilled to the exploits of the Ape-Man in 1918.





Edgar Rice Burroughs doubles as animal trainer on his Tarzana Ranch, CA 1928. Son Hulbert Burroughs (in knickers) and son-in-law Jim Pierce (cowboy) look on approvingly.

The illustration depicts Tarzan in a dark silhouette, swinging from a vine or branch. He is positioned in the center-right of the frame. The background features a light sky with a large orange sun or moon partially obscured by dark, leafy branches. The overall style is reminiscent of early 20th-century pulp magazine covers.

# Tarzan *of the* Apes

The  
Most Original  
Character  
in Fiction  
Today

Edgar Rice Burroughs